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ABSTRACT

Providing help to teachers and schools attempting to achieve the vision of the Kentucky Educational Reform Act (KERA) which shifts the focus of instruction to student use and application of knowledge, this paper presents a sample course outline as a starting point for course development. The paper begins with one example of a course description for English IV, a high school language arts course designed to refine students' communication skills and which focuses on written and oral composition and the study of historical, cultural, and aesthetic significance of classical and contemporary British and/or world literature. The paper then discusses targeting outcomes; presents a goals and outcomes correlation chart; discusses course outcomes; addresses content and content guidelines (including suggested reading materials); presents charts illustrating how students become active, investigative learners who can demonstrate learning in meaningful ways; presents assessment activities; and presents a sample unit development format. Appendixes contain the 6 KERA goals and sample items from KIRIS assessments. (RS)

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Draft

Transitional Course Outline

English IV

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Kentucky's Curriculum Framework

CS 216 017

Kentucky Department of Education
Thomas C. Boysen, Commissioner

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SAMPLE
TRANSITIONAL COURSE OUTLINE
ENGLISH IV (2304)

For Kentucky to achieve the vision of KERA, education in the Commonwealth must experience a multifaceted reform. As the classroom begins this transition, professional development, curriculum, instruction, and assessment must also undergo significant changes. It is essential that these changes be made through a process which emphasizes the relationships and connections existing among these critical components of education. The Kentucky Department of Education is providing help to teachers and schools attempting to make this transition by offering the following sample course outline as a starting point for course development.

Traditionally, instruction has focused on student acquisition of discrete facts and skills. The expectations of KERA shift the focus to student use and application of knowledge; therefore, changes in the selection of content, instructional strategies, and assessment methods are necessary. There are many different ways to define a course outline; the following provides **one example**.

COURSE DESCRIPTION

High school language arts students advance their communication skills as they read and study in depth a diverse selection of significant readings both fiction and nonfiction. They participate in expansive personal reading and writing which is amplified by multimedia applications such as appropriate video and audio presentations and by practicing and refining their listening and speaking skills largely through classroom discussions, debates, panels, and other formal and informal speech activities. To become effective communicators, high school students need to read widely in all genres; gain greater facility with a clear, cogent, yet personal, writing style; and study and discuss environmental, technological, social, and political issues.

The purpose of any English course is to improve communication skills. KERA encourages that the communication skills of reading, writing, speaking, and observing be developed in all course work since language is vital to learning in all disciplines.

English IV offers continued refinement of pupils' abilities in language arts skills such as reading, writing, thinking, speaking, listening, researching, and observing. The focus encompasses written and oral composition and the study of historical, cultural, and aesthetic significance of classical and contemporary British and/or world literature. Continuing to write for a variety of purposes (e.g., business, informational, persuasive, and imaginative writing) and audiences (e.g., self and others including employers, employees, government representatives, and peers), students attain confidence in applying the writing process. Attention is given not only to writing about literature, but also to material appropriate to real-life situations and roles. Language and mechanical concerns are handled within the context of student writing.

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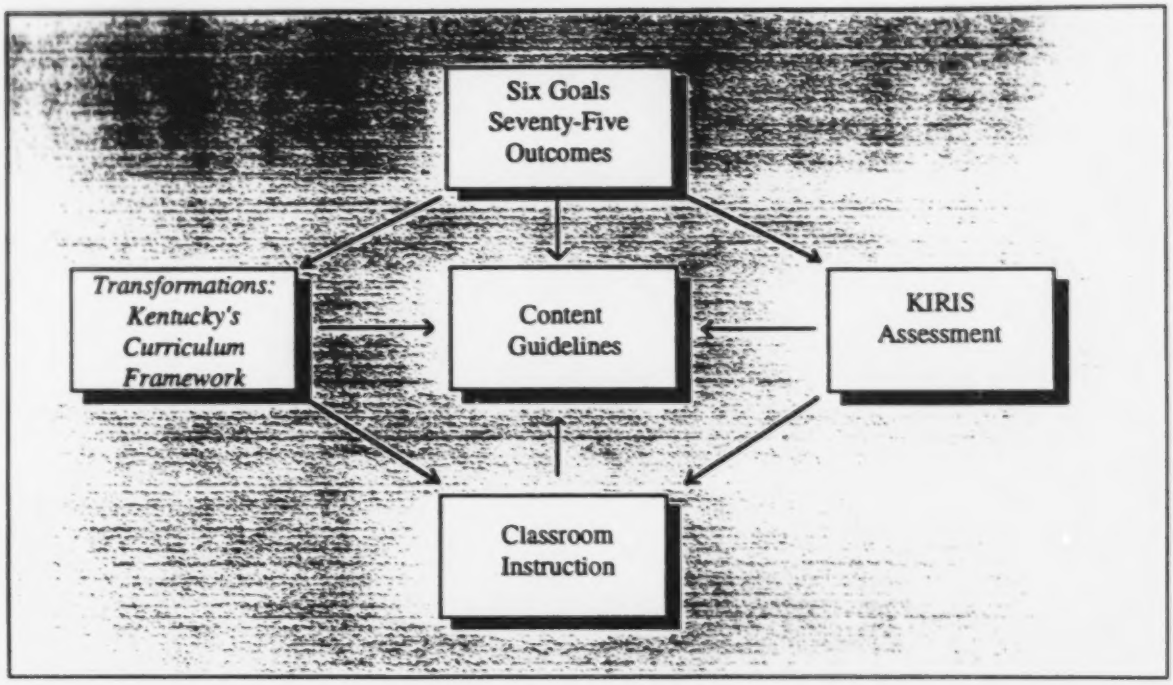
TARGETING OUTCOMES

KERA requires that the focus of instruction should be on Kentucky's six learning goals and seventy-five outcomes. These are the foundation of *Transformations: Kentucky's Curriculum Framework* and the KIRIS assessment. Likewise, the goals and outcomes must be the basis of locally adopted curriculum and units developed by curriculum writing committees and teachers. This approach to curriculum and unit development not only will help students demonstrate achievement of the learner outcomes but also reflects the connections among curriculum, instruction, and assessment.



It is important to recognize that teaching the seventy-five learner outcomes is a shared responsibility among the instructional staff at a school. In deciding which outcomes to target for a particular course, it is critical to consider both discipline requirements and student needs.

Teachers may find it helpful to identify three types of outcomes for each course. The **targeted outcomes**, selected from the seventy-five learner outcomes, are those which the teacher intends to assess. Culminating performances and evaluations should reflect these outcomes. **Course outcomes** are developed by teachers to connect the targeted outcomes with the purposes of the course. They become the focus of instruction as the teacher presents the content. **Supporting outcomes** (also chosen from the learner outcomes) are outcomes which will be addressed but are not the main focus of evaluation. These outcomes are listed in Appendix A.

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GOALS AND OUTCOMES CORRELATION CHART

This chart shows the way in which course outcomes (found on page 4), targeted outcomes (found on page 4), and the supporting learner outcomes for English IV reflect the KERA goals in instruction.

KERA Goals	Course Outcomes	Targeted Learner Outcomes	Supporting Learner Outcomes
Goal 1	✔	✔	✔
Goal 2	✔		✔
Goal 3*	✔		✔
Goal 4*	✔		✔
Goal 5	✔		✔
Goal 6	✔		✔

*Goals 3 and 4 will not be formally assessed on the KIRIS assessment.

COURSE OUTCOMES

1. Using the writing process, students write in a variety of modes (expressive, transactive, imaginative) and forms (letters, stories, poems, plays) to a variety of audiences for a variety of purposes . These purposes include, but should not be limited to, those of portfolio assessment: personal narrative; imaginative pieces; predicting an outcome; defending a position; solving a problem; analyzing or evaluating a situation, person, place, or thing; explaining a process or concept; drawing a conclusion; and creating a model.
2. Students construct meaning, elaborate, and respond critically to a variety of types of print materials (literary, informational, practical, persuasive). They apply a variety of strategies (e.g., predicting, questioning, summarizing, previewing) appropriate to the purpose to construct meaning.
3. Students form and defend ideas by connecting new observations with prior knowledge/ experiences.
4. Students construct meaning and listen for a variety of purposes (information, persuasion, imagination).
5. Students speak to a variety of audiences for a variety of purposes (imagination, information, persuasion) in informal and formal situations.
6. Students analyze the historical, cultural, and aesthetic significance of British and/or world literature.

TARGETED LEARNER OUTCOMES

KERA Goal 1 **Students are able to use basic communication and mathematics skills for purposes and situations they will encounter throughout their lives.**

1.2 Students construct meaning from a variety of print materials for a variety of purposes through **reading**.

1.3 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **observing**.

1.4 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **listening**.

1.11 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **writing**.

1.12 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **speaking**.

CONTENT

Instruction should focus on learner outcomes by bringing together the process skills and with important information from the discipline. To make learning meaningful for students, teachers should go beyond the traditional resource of the textbook as they organize the content around concepts, themes, and essential questions. It is critical that the objective of "covering" facts be replaced with the belief that application and depth of understanding are important.

RATIONALE FOR SUGGESTED CONTENT

Language arts focuses on critical skills--reading, writing, speaking, listening, and observing--necessary to communicate. In an increasingly complex and global society, the development and refinement of these skills becomes imperative for a literate population. The content for language arts programs must provide practice for students as they enhance their abilities to express themselves and communicate effectively.

Language arts skills are complex and developmental. The curriculum should provide language experiences of increasing sophistication and maturity, recognizing that only the most mechanical of the skills can be mastered.

The use of language is interdisciplinary and impacts students throughout the school day. Because of this, the skills and processes should be woven and practiced across all disciplines. A wide variety of sources of literary works, as well as current issues in other disciplines such as social studies and science, can enhance the student's power to communicate.

CONTENT GUIDELINES

In English IV, it is important to be selective in the choice of critical content. For this reason, it is necessary that

- the course focuses on all facets of the language arts and not merely on literature study,
- writing activities encompass a wide range of activities to anticipate the future needs of students and not be limited to literary responses or those required for the portfolio,
- the student sees a real-world connection between his/her time and the historical settings traditionally covered as background to literary pieces.

Δ Students should be involved in a variety of writing assignments which directly relate to real life experiences, have real audiences, and accomplish real purposes. The conventional grammatical content should be studied as a part of the actual composition process and not be separated from the real writing experiences of the student. In this way, students learn to develop a sense of personal investment and voice in what they write, how they write, and why they write.

The following represents some less frequently used writing experiences:

- chart to organize and classify information
- database
- diary entry
- editorial essay
- fairy tale
- video script
- summary of an interview
- newspaper story
- pamphlet
- play
- poem
- script for radio program
- riddle (limerick)
- science fiction story
- skit
- slogan
- song
- travel brochure (time warp)
- bumper sticker
- comic strip

Δ Gaining important life skills in speaking, listening, creative drama, nonverbal communication, and mass media awareness are essential elements. Learning to listen and offer well-articulated feedback are priorities as students prepare for the transition to higher education or the world of work. In this light, students become more interactive and are given opportunities to develop speaking and interpersonal skills.

The following activities provide practice: choral reading, role-playing, skits, debates, following directions, demonstrations, interviewing, press conferences, problem-solving activities, decision-making activities, and photo or art exhibits.

Δ A thematic approach encourages the consolidation of reading, writing, speaking, listening, researching, observing, and the study of historical background. This contrasts with the traditional approach of beginning literature study with the Anglo-Saxons and *Beowulf* and ending with a modern short story or novel. A thematic approach includes a wide range of materials such as primary sources, and adolescent and contemporary literature.

The following list of thematic units and possible works are not intended to be inclusive but simply to give ideas. **Each unit *will* address several of the targeted outcomes for English IV and other supporting outcomes**. Units should also include articles and videos from current media; the teacher will need to select these on a timely basis.

•The search for identity

Possible works: Alan Paton's *Cry ,the Beloved Country* (Novel);George Bernard Shaw's *Pygmalion* (Drama); D. H. Lawrence's "The Rocking-Horse Winner" (Short Story); W.H. Auden's "The Unknown Citizen" (Poem); Franz Kafka's "The Metamorphosis" (Novella); Wole Soyinka's "Telephone Conversation" (Poem); Pablo Neruda's "The Enemy" (Poem); Alice Walker's *The Color Purple* (Novel); advertisements; teen magazines; sports magazines

•Love and hate

Possible works: Peter Abraham's "Crackling Day" (Short Story); Katherine Mansfield's "A Dill Pickle" (Short Story); Barbara Kimenye's "The Winner" (Short Story); Elizabeth Bowen's "The Demon Lover" (Short Story); Andrew Marvel's "To His Coy Mistress" (Poem); Phillip Larkin's "Love, We Must Part Now" (Poem); Marion Chesney's *The Mister of Mayfair* (Novel); letters; teen magazines

•Life and death

Possible works: John Donne's "Holy Sonnet 10" (Poem); Geoffrey Chaucer's "The Pardoner's Tale" (Short Story); Doris Lessing's "A Sunrise on the Veld" (Short Story); Marc Talbot's *Dead Birds Singing* (Novel); Leo Tolstoy's "What Men Live By" (Short Story); Elie Wiesel's *Night* (Autobiography); news magazines; obituaries; advertisements

•Youth and age

Possible works: Saki's "The Open Window" (Short Story); A.E. Housman's "To An Athlete Dying Young" (Poem); Alfred Lord Tennyson's "Ulysses" (Poem); Richard Wright's "The Man Who Was Almost a Man" (Short Story); movie reviews; news magazines

•Endings and beginnings

Possible works: George Orwell's *Animal Farm* (Novel); Aldous Huxley's *Brave New World*; Emma Macalik Butterworth's *As the Waltz Was Ending* (Novel); Arthur C. Clarke's *Childhood's End* (Novel); Appalshop's *Belinda* (Video); obituaries; greeting cards; birth announcements

•Reflections of war

Possible works: *Lawrence of Arabia* (Movie); Thomas Hardy's "The Man I Killed" (Poem); William Butler Yeats' "An Irish Airman Forsees His Death" (Poem); Alfred, Lord Tennyson's "Charge of the Light Brigade" (Poem); Michihiko Hachiya's *Hiroshima Diary* (Journal); Richard Armour's "It All Started with Stones and Clubs" (Parody); Signified Sassoon's "A Working Party" (Poem); Wilfred Owen's "Disabled" (Poem); *Gallipoli* (Movie); newspapers; news magazines; news reports

--The content information is based on publications from professional organizations such as the International Reading Association and the National Council of Teachers of English.

INSTRUCTIONAL STANDARDS

In order to assure that all students are able to achieve high levels of learning, changes are needed in instructional practices. These changes involve active student participation and input while teachers continue to become more skilled as coaches, encouragers, and facilitators. The following chart illustrates recommended additions and adjustments.

From Instruction Which	To Instruction Which
Focuses on covering discrete information and implements a scope and sequence curriculum	Focuses on concepts, themes, applications, and relationships in order to help students achieve identified learner outcomes
Sets high standards for a selected group of students while limiting some students to worksheets and activities which address only low-level cognitive skills	Sets high standards for all students and implements instructional programs that guide all students through levels of thinking
Uses literature and grammar textbooks as the primary instructional resources	Encourages student input and provides a variety of instructional resources and authentic experiences, such as textbooks, speakers, discussions, role-plays, interviews, periodicals, audio-visuals, and supplemental readings
Focuses on only one of the language arts at a time, such as reading without purposeful writing, discussion, and listening	Emphasizes the integration of listening, speaking, reading, and writing and the teaching of language skills in meaningful contexts
Promotes students working in isolation	Encourages individual and collaborative work, such as group work and peer conferencing
Tends to establish the teacher as the one authority with access to all the answers	Utilizes the teacher as the major facilitator in the learning process while creating an atmosphere for student involvement
Uses only skill ability to group students	Forms flexible groups which may be based on factors such as student interests, work habits, learning needs, and leadership skills
Implements a writing program in which students are merely assigned low-level tasks and papers are read only for correctness	Implements a writing program that includes attention to the various stages of the writing process from prewriting to publishing

INSTRUCTIONAL STANDARDS (continued)

In order to assure that all students are able to achieve high levels of learning, changes are needed in instructional practices. These changes involve active student participation and input while teachers continue to become more skilled as coaches, encouragers, and facilitators. The following chart illustrates recommended additions and adjustments.

From Instruction Which	To Instruction Which
Arranges the study of literature according to chronological development	Is based on thematic units that integrate time lines, genres, geography, and culture
Uses only teacher-generated research topics such as literary themes and cliche'd social issues	Reflects genuine student interest and student-generated ideas
Limits reading sources to teacher-generated lists	Encourages students to select their reading materials
Isolates the language arts teacher from the work of his or her colleagues	Encourages collaboration, team building among the instructional staff, and the use of the strengths and expertise of other teachers
Restricts student achievement by focusing on one or two of the multiple intelligences and learning styles	Enables all students to learn at high levels by addressing all of the multiple intelligences and learning styles

LEARNER STANDARDS

Classroom instruction should provide learning opportunities which develop students' abilities to think critically, solve problems, and learn independently. The following chart illustrates how students become active, investigative learners who can demonstrate learning in meaningful ways.

From A Learner Who	To A Learner Who	And Will Be Able To
Receives knowledge passively	Uses knowledge to construct meaning	Evaluate the characteristics of a hero after reading a story like Beowulf
Provides one right answer	Supports a "most appropriate answer"	Recognize after conducting research that a problem or situation may have multiple solutions or no presently known solution
Works toward unclear expectations	Knows the learning expectations	Evaluate and establish his or her own standards as well as a supervisor's standards for a project
Uses a textbook as the primary source	Uses varied resources and experiences to gather information	Evaluate materials and draw his/her own conclusions
Focuses on one language concept at a time	Makes learning connections across the language arts discipline	Effectively express verbally or non-verbally his/her opinion about something he/she has read
Works individually and competes with other learners	Collaborates with other students on projects	Is an effective team member who can work alone or in a group
Focuses on using language arts skills exclusively in the language arts arena	Applies language arts skills in all content areas	Apply the writing process and critical analysis to daily situations
Sees little personal or practical value in assignments	Focuses on concepts, skills in authentic contexts, processes, and attitudes	Keep and use a skills list for grammar, mechanics, and spelling

ASSESSMENT STANDARDS

Assessment and instruction are directly connected. Assessment in the classroom should reflect a continuous process which evaluates student learning. The information gained can guide teachers in adjusting instructional strategies and methods. Assessments no longer have to be only paper/pencil exams given on a scheduled day. Instead they can be authentic, meaningful performances which allow students to participate in the evaluation process and, often, be involved in the design of the assessment. The following chart provides examples of a variety of assessment methods.

From Assessment Which	To Assessment Which
Uses multiple choice, fill-in-the-blank, and other objective type questions	Uses student products, portfolios, and other types of authentic assessments based on a rubric and includes teacher-student conferences and self/peer evaluation
Occurs only at the end of a unit	Occurs continuously and allows students to demonstrate their learning in a variety of ways
Is always developed by the teacher	Uses teacher and student input in designing the rubric
Evaluates students only on the ability to recall details	Evaluates both the students' knowledge and the ability to apply that knowledge in real-life situations
Involves only the teacher in assessing student progress	Includes the student, teacher, and other learners in assessing student progress
Permits only the teacher to know the standards	Requires that both the students and teacher know the standards

The following are some examples of instructional/assessment activities which might be used to demonstrate learning:

- Analyze pieces of literature as to how they reflect and/or influence historical and/or scientific development.
- Role-play a conversation or debate between people from science, history, or literature.
- Write letters to contemporary newsmakers describing a problem and proposing a solution.
- Use selected pieces of art, music, and literature to illustrate societal trends.
- Demonstrate how the mediums of communication reflect technological changes.
- Analyze historical documents and primary resources and illustrate their impact on everyday life.
- Write a persuasive piece on a controversial issue presenting points of view and defending a position.

A Word About Writing Portfolios

If students begin keeping writing folders in the ninth grade, these folders should follow students throughout their high school career. Pieces from past years can be revised for inclusion in the 12th grade portfolio. Criteria for the underclass folders should be similar to that of the 12th grade portfolio (e.g., pieces written for a variety of purposes, a variety of audiences, and in other classes).

The writing portfolio is an assessment tool for several levels--student, teacher, school, and state. In preparing the final portfolio, seniors can recognize the changes their writing has undergone during their high school careers. As teachers assess the senior portfolios, they should analyze strengths and weaknesses in their school writing program and plan for program change.

Standards of performance for students participating in an English IV course can be based on the demonstrators of learning found in *Transformations: Kentucky's Curriculum Framework*, Volume I. These demonstrators should reflect the targeted outcomes. Samples of open response items from the KIRIS assessments of 1992 and 1993 which correspond to this course outline are included in Appendix B.

SAMPLE UNIT DEVELOPMENT FORMAT

As teachers begin developing instructional units, they are encouraged to refer to the curriculum planning map found in volume II, page 54 of *Transformations: Kentucky's Curriculum Framework*. The curriculum planning map is a tool designed to help teachers as they work through the process of designing units. After teachers determine the major focus of a unit, they will develop activities to prepare students for the culminating performances.

Following are two sample thematic units which are only **partially developed**.

Instructional Unit: Discrimination

Unit 1 Description:

This unit is designed to increase the student's understanding of the effects of discrimination on society and the individual and to help the student recognize cultural diversity. Specific outcomes addressed are the following:

Targeted Outcomes (Major Focus):

1.1 Students use research tools to **locate sources** of information and ideas relevant to a specific need or problem.
1.2 Students construct meaning from a variety of print materials for a variety of purposes through **reading**.
1.4 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **listening**.
1.11 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **writing**.
1.12 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **speaking**.
2.20 Students recognize continuity and change in **historical events, conditions, trends, and issues** in order to make decisions for a better future.
2.21 Students observe, analyze, and interpret human behaviors to acquire a better understanding of self, others, and **human relationships**.

Unit Organizer (Major Focus): Discrimination

Essential Questions - Guide and maintain focus of instruction and learning.

1. How has discrimination affected different groups?
2. Is everyone a victim of discrimination at sometime?
3. How is discrimination reflected in literature?
4. How has the practice of discrimination changed over time?
5. What are the types of discrimination that exist in the world and how are they exhibited today?

Culminating Performances:

Each student will select one of the following projects to demonstrate what he or she has learned.

A. Investigate discrimination practiced in a specific place in the world since World War II. Write a short story set against the background of discrimination. The audience should be clearly identified.

B. Create an exhibit for the school or public library which includes an oral presentation to describe the effects of discrimination on a specific group. Include an annotated bibliography to document your description.

Rubric for Culminating Performance A:

The short story will be scored a 5 if it

- Establishes and maintains clear focus, shows careful organization, demonstrates effective use of language, and displays control of surface features.
- Uses rich, interesting, and/or pertinent details.
- Demonstrates an ability to effectively use all elements of a short story.
- Shows evidence of the accurate use of research on discrimination.

The short story will be scored a 3 if it

- Establishes a clear focus, shows predictable organization, demonstrates appropriate use of language, and displays control of surface features.
- Uses elaborated and appropriate details.
- Demonstrates inconsistent use of the short story elements.
- Shows some evidence of the accurate information about discrimination.

The short story will be scored a 1 if it

- Does not establish a clear focus, shows little organization, demonstrates ineffective sentence structure, or uses inappropriate wording.
- Has limited or inappropriate details.
- Demonstrates an inconsistency in the use of the short story elements.
- Shows inappropriate or inaccurate use of information about discrimination.

Supporting Knowledge/Content:

- elements of a short story
- research techniques
- effective display techniques
- bibliography contents
- writing process

Supporting Skills/Abilities/Demonstrators:

- writing
- research skills
- speaking
- analytic and evaluative reading
- interpretation of historical events
- analysis of cause-effect relationships

Supporting Activities:

In the process of unit development, it is important that teachers develop activities which prepare students to do well on the culminating performance. The activities should provide students with strategies for practice in the communication skills. Teachers will be able to use information found in the Instructional Standards chart, the Learner Standards chart, and the Assessment Standards chart found on the previous pages.

The following are offered as examples of activities which might be used to help students prepare for the culminating performance.

1. Select a short story for the students to read that uses the evils of discrimination as a theme. Thomas Wolfe's "The Child by Tiger" is an excellent choice. Have students write a response to the story in their journals. Use the responses to discuss the story in class.
2. Select a nonfiction piece dealing with discrimination. Peter Abrahams' "Crackling Day," which is set in South Africa, is perfect for this. After discussing the story in class, let students divide into teams to see how many songs they can discover that deal with situations in South Africa. Have each team bring such a song to class and discuss what the song addresses.
3. Select a piece of fiction reading reflecting persecution on the basis of political or religious beliefs. A portion of Alexander Solzhenitsyn's *One Day in the Life of Ivan Denisovich* is a possibility. After reading and some discussion, ask students to pretend that they are imprisoned for a belief that they hold dear. While they are imprisoned, they should keep a journal in which they, among other things, explain why belief is worth the suffering. Ask several students to do dramatic readings of their journal entries.

Instructional Unit: Career Search

Unit 2 Description:

This unit is designed to improve skills in research, writing, and interviewing while exploring career interest. Collaboration with business, social studies, and vocational teachers is a possibility.

Targeted Outcomes (Major Focus):

1.1 Students use research tools to **locate sources** of information and ideas relevant to a specific need or problem.
1.2 Students construct meaning from a variety of print materials for a variety of purposes through **reading**.
1.4 Students construct meaning from messages communicated in a variety of ways for a variety of purposes through **listening**.
1.11 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **writing**.
1.12 Students communicate ideas and information to a variety of audiences for a variety of purposes in a variety of modes through **speaking**.
1.13 Students construct meaning and/or communicate ideas and emotions through the **visual arts**.
2.36 Students demonstrate strategies for selecting **career path** options.
2.37 Students produce and/or make presentations that communicate school-to-work/post-secondary **transition skills**.
2.38 Students demonstrate the ability to complete a **post-secondary opportunities search**.

Unit Organizer (Major Focus):

Career Search: Back to the Future OR How I Plan to Pay (Fill in the teacher's name) Social Security

Essential Questions: Guide and maintain focus of instruction and learning.

1. What interests do I have that match my career choice?
2. What skills/activities do I have that match my career choice?
3. What knowledge do I need for my career choice?
4. What does someone who is in the career do?
5. What predictions can I make about the future of my career choice?

Culminating Performances:

At the end of the unit, each student will complete the following:

A. Design a visual display or create a visual prop to advertise your career choice to your peers.
B. Write a dialogue with one to three other students. Pretend you have returned for your 10-year class reunion. Catch up with your friends on what you have done since graduation. Provide information from your career research to project your future.

Rubric for culminating performance A:

Students will receive a 4 if the display/prop

- Reflects extensive use of multiple research tools.
- Shows in-depth analysis, evaluation, and/or interpretation of career data in relation to self by addressing each of the essential questions.
- Is creative, appealing, and clearly communicates ideas and information.

Students will receive a 3 if the display/prop

- Reflects use of multiple research tools.
- Shows analysis, evaluation, and/or interpretation of career data in relation to self by addressing the essential questions.
- Is creative, appealing, and adequately communicates ideas and information.

Students will receive a 2 if the display/prop

- Reflects use of limited research tools.
- Shows superficial and incomplete analysis, evaluation, and/or interpretation of career data in relation to self.
- Lacks detail and does not clearly communicate ideas and information.

Students will receive a 1 if the display/prop

- Reflects a reliance on one research tool.
- Shows a lack of understanding of major concepts involved in career planning.
- Fails to communicate ideas and information.

Supporting Content/Knowledge:

- elements of a display
- identify and access potential resources
- elements of dialogues
- elements of a self-marketing package (e.g., resumé, application, portfolio)

Supporting Skills/Abilities/Demonstrators

- interview techniques
- analytical reading
- writing
- self-assessment
- analysis of the interrelationship of school and work

Supporting Activities:

1. Select a career or profession to research. In choosing a topic, the student will consider the results of goal and interest inventories administered by the teacher.
2. Research the career based on the following suggested areas:
   a. history of career or profession
   b. nature of work
   c. education or training needed
   d. duties and responsibilities
   e. chances of advancement
   f. possibilities for future job or career changes
   g. salary and benefits
   h. how the choice matches the researcher's interests and goals; why researcher is interested

3. A minimum of five (this number is negotiable) sources should be used. Selections could include career encyclopedias, pamphlets, journals, newspapers, magazines, books, biographies, and autobiographies. One source must be an interview with a person who has worked in the career area for at least five years.
4. Keep a folder of inventories, class activities, daily writing activities, and readings. Daily assignments will include such work as job application forms, resume' writing, letters of inquiry, reflective writings.
5. Obtain a letter of recommendation from someone who is not a family member and who has supervised you. This is a "generic" letter that you could use in applying for any position in the near future. The writer should address your abilities, qualifications, and work habits.
6. Write a "work wanted" classified ad.

APPENDIX A: SUPPORTING LEARNER OUTCOMES

KERA Goal 1 **Students are able to use basic communication and mathematics skills for purposes and situations they will encounter throughout their lives.**

1.1 Students use research tools to **locate sources** of information and ideas relevant to a specific need or problem.
1.7 Students organize information and communicate ideas by **visualizing** space configurations and movements.
1.10 Students organize information through development and use of **classification** rules and classification **systems**.
1.13 Students construct meaning and/or communicate ideas and emotions through the **visual arts**.
1.15 Students construct meaning from and/or communicate ideas and emotions through **movement**.
1.16 Students use computers and other **electronic technology** to gather, organize, manipulate, and express information and ideas.

KERA Goal 2 **Students shall develop their abilities to apply core concepts and principles from mathematics, the sciences, the arts, the humanities, social studies, practical living studies, and vocational studies to what they will encounter throughout their lives.**

2.21 Students observe, analyze, and interpret human behaviors to acquire a better understanding of self, others, and **human relationships**.
2.22 Students **create products and make presentations** that convey concepts and feelings.
2.23 Students **analyze** their own and others' artistic **products and performances**.
2.24 Students **appreciate creativity and values of the arts** and the humanities.

KERA Goal 3* **Students shall develop their abilities to become self-sufficient individuals.**

3.1 Students demonstrate **positive** growth in **self-concept** through appropriate tasks or projects.
3.2 Students demonstrate the ability to maintain a **healthy lifestyle**.
3.3 Students demonstrate the ability to be **adaptable and flexible** through appropriate tasks or projects.
3.4 Students demonstrate the ability to be **resourceful and creative**.
3.5 Students demonstrate **self-control and self-discipline**.
3.6 Students demonstrate the ability to make decisions based on **ethical values**.
3.7 Students demonstrate the ability to **learn on one's own**.

KERA Goal 4* **Students shall develop their abilities to become responsible members of a family, work group, or community, including demonstrating effectiveness in community service.**

4.1 Students effectively use **interpersonal skills**.
4.2 Students use productive **team membership** skills.
4.3 Students individually demonstrate **consistent, responsive, and caring behavior**.
4.4 Students demonstrate the ability to accept **the rights and responsibilities for self and others**.

*Goals 3 and 4 will not be formally assessed on the KIRIS assessment.

4.5 Students demonstrate an understanding of, appreciation for, and sensitivity to a **multicultural and world view.**

4.6 Students demonstrate an **open mind to alternative perspectives.**

KERA Goal 5 **Students shall develop their abilities to think and solve problems in school situations and in a variety of situations they will encounter in life.**

5.1 Students use **critical thinking** skills in a variety of situations that will be encountered in life.

5.2 Students use **creative thinking** skills to develop or invent novel, constructive ideas or products.

5.3 Students create and modify their understanding of a **concept** through organizing information.

5.4 Students use a **decision-making** process to make informed decisions among options.

5.5 Students use **problem-solving** processes to develop solutions to relatively complex problems.

KERA Goal 6 **Students shall develop their abilities to connect and integrate experiences and new knowledge from all subject matter fields with what they have previously learned and build on past learning experiences to acquire new information through various media sources.**

6.1 Students address situations (e.g., topics, problems, decisions, products) from **multiple perspectives** and produce presentations or products that demonstrate a broad understanding. Examples of perspectives include economic, social, cultural, political, historic, physical, technical, aesthetic, environmental, and personal.

6.2 Students use what they already know to **acquire new knowledge, develop new skills, or interpret new experiences.**

6.3 Students expand their understanding of **existing knowledge** (e.g., topic, problem, situation, product) by **making connections** with new and unfamiliar knowledge, skills, and experiences.

APPENDIX B: SAMPLE ITEMS FROM KIRIS ASSESSMENTS

1992-93 KIRIS COMMON OPEN-RESPONSE ITEM SCORING WORKSHEET

Grade 12 – Reading Question 2

(Learner outcomes covered by this item include: Goal 1, constructing meaning.)

Students were asked to read the poem "Birdfoot's Grampa," by Joseph Bruchac and the passage "The Turtle," by George Vukelich. (See poem and passage on pages 2 and 3.)

2. Read the following quotations from the poem "Birdfoot's Grampa" and from the story "The Turtle."

   "Birdfoot's Grampa" (Grampa): "They have places to go, too."

   "The Turtle" (Tony): "Put yourself into his shell and watch through his eyes."

   Think back to the events that led up to Grampa and Tony speaking these words. What important similarity between Grampa and Tony is revealed through these quotations?

OPEN-RESPONSE 2 _____

Birdfoot's Grampa

The Old Man
must have stopped our car
two dozen times to climb out
and gather into his hands
the small toads blinded
by our lights and leaping
like live drops of rain.

The rain was falling,
a mist around his white hair,
and I kept saying,
"You can't save them all,
accept it, get in,
we've got places to go."

But, leathery hands full
of wet brown life,
knee deep in the summer
roadside grass,
he just smiled and said,
"They have places to go, too."

Joseph Bruchac

Joseph Bruchac. "Birdfoot's Grampa," from *Entering Onondaga*. Cold Mountain Press. Austin, Texas. Copyright © 1975 by Joseph Bruchac. Reprinted by permission of the author.

THE TURTLE

They were driving up to fish the White Creek for German Browns and the false dawn was purpling the Wisconsin countryside when they spotted the huge hump-backed object in the middle of the sandroad and Jimmy coasted the station wagon to a stop.

"Pa," he said. "Turtle. Lousy snapper."

Old Tony sat up.

"Is he dead?"

"Not yet," Jimmy said. "Not yet he isn't." He shifted into neutral and pulled the handbrake. The snapper lay large and darkgreen in the headlight beams, and they got out and went around to look at it closely. The turtle moved a little and left razorlike clawmarks in the wet sand, and it waited.

"Probably heading for the creek," Jimmy said. "Only he's too big."

He looked around and walked to the ditchway, and came back with a long finger-thick pine branch. He jabbed it into the turtle's face and the snakehead lashed out and struck like springsteel and the branch snapped like a stick of macaroni, and it all happened fast as a matchflare.

"Looka that!" Tony whistled.

"You bet, Pa. I bet he goes sixty pounds. Seven[illegible] maybe."

The turtle was darting its head around now in long stretching movements.

"I think he got some branch stuck in his craw," Jimmy said. He got out a cigarette and lighted it, and flipped the match at the rock-green shell.

"I wish now I'd brought the twenty-two," he said. "The pistol."

"You going to kill him?"

"Why not?" Jimmy asked. "They kill trout, don't they?"

They stood there smoking and not talking, and looking down at the unmoving shell.

"I could use the lug wrench on him," Jimmy said. "Only I don't think it's long enough. I don't want my hands near him."

Tony didn't say anything.

"You watch him," Jimmy said. "I'll go find something in the wagon."

Slowly Tony squatted down onto his haunches and smoked and stared at the turtle. Poor Old One, he thought. You had the misfortune to be caught in the middle of a sandroad, and now you are going to get the holy [illegible] beaten out of you.

The turtle stopped its stretching movements and was still. Tony looked at the full webbed feet and the nail claws and he knew the truth.

"It would be different in the water, turtle," he said. "In the water you could cut down anybody."

He thought about this snapper in the water and how it would move like a torpedo and bring down trout, and nobody would monkey with it in the water – and here it was in the middle of a sandroad, vulnerable as a baby and waiting to get its brains beaten out. He finished his cigarette and field-stripped it, and got to his feet and walked to the wagon and reached into the glove compartment for the thermos of coffee. What was he getting all worked up about a turtle for? He was an old man and he was acting like a kid, and they were going up to the White for German Browns, and he was getting worked up about a God-forsaken turtle in the middle of a God-forsaken sandroad. *God-forsaken.* He walked back to the turtle and hunched down and sipped at the strong black coffee and watched the old snapper watching him.

Jimmy came up to him holding the bumper jack.

"I want to play it safe," he said. "I don't think the lug wrench is long enough." He squatted beside Tony. "What do you think?"

"He waits," Tony said. "What difference what I think?"

Jimmy squinted at him.

"I can tell something's eating you. What are you thinking, Pa?"

"I am thinking this is not a brave thing."

"What?"

"This turtle – he does not have a chance."

Jimmy lit a cigarette and hefted the bumper jack. The turtle moved ever so slightly.

"You talk like an old woman. An old tired woman."

"I can understand this turtle's position."

"He doesn't have a chance?"

"That's right."

"And that bothers you?"

Tony looked into Jimmy's face.

"That is right," he said. "That bothers me."

"Well of all the dumb stupid things," Jimmy said. "What do you want me to do? Get down on all fours and fight with him?"

"No," Tony said. "Not on all fours. Not on all fours." He looked at Jimmy. "In the water. Fight this turtle in the water. That would be a brave thing, my son."

Jimmy put down the bumper jack and reached for the thermos jug and didn't say anything. He drank his coffee and smoked his cigarette, and he stared at the turtle and didn't say anything.

"You're crazy," he said finally.

"It is a thought, my son. A thought. This helpless plodding old one like a baby in this sandroad, eh? But in the water, his home . . . " Tony snapped his fingers with the suddenness of a switch blade. "In the water he could cut down anyone, anything . . . any man. Fight him in the water, Jimmy. Use your bumper jack in the water . . . "

"I think you're nuts," Jimmy said. "I think you're honest to goodness nuts."

Tony shrugged. "This does not seem fair for you, eh? To be in the water with this one." He motioned at the turtle. "This seems nuts to you. Crazy to you. Because in the water he could cripple you. Drown you. Because in the water you are not a match."

"What are you trying to prove, Pa?"

"Jimmy. This turtle is putting up his life. In the road here you are putting up nothing. You have nothing to lose at all. Not a finger or a hand or your life. Nothing. You smash him with a long steel bumper jack and he cannot get to you. He has as much chance as a ripe watermelon."

"So?"

"So I want you to put up something also. You should have something to lose or it is no match."

Jimmy looked at the old man and then at the turtle.

"Any fool can smash a watermelon," Tony said. "It does not take a brave man."

"Pa. It's only a turtle. You're making a federal case."

Old Tony looked at his son. "All right," he said. "Finish your coffee now and do what you are going to do. I say nothing more. Only for the next five minutes put yourself into this turtle's place. Put yourself into his shell and watch through his eyes. And try to think what he is thinking when he sees a coward coming to kill him with a long steel bumper jack."

Jimmy got to his feet and ground out his cigarette.

"All right, Pa," he said. "All right. You win."

Tony rose slowly from his crouch.

"No," he said. "Not me. You. You win."

"But Pa, they do kill trout."

"So," Tony said. "They kill trout. Nature put them here, and they kill trout. To survive. The trout are not extinct, eh? We kill trout also, we men. To survive? No, for sport. This old one, he takes what he needs. I do not kill him for being in nature's plan. I do not play God."

Jimmy walked to the rear of the wagon then and flung down the bumper jack and closed up the door and came back.

"Pa," he said. "Honest to goodness you got the nuttiest ideas I ever heard."

Old Tony walked around behind the snapper and gently prodded it with his boot toe, and the turtle went waddling forward across the road and toppled over the sand shoulder and disappeared in the brushy growth of the creek bank. Tony and his son climbed into the wagon and sat looking at each other. The sun was coming up strong now and the sky was cracking open like a shell and spilling reds and golds and blues, and Jimmy started the engine.

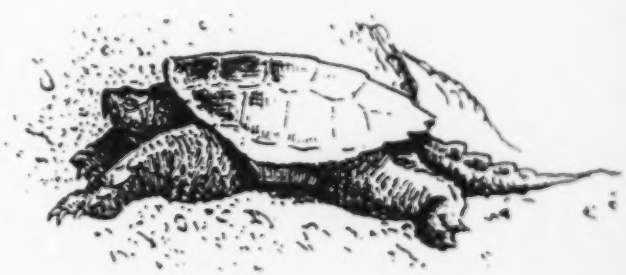
Tony put the thermos away and got out his cigarettes and stuck one in his son's mouth.

"So?" he said.

They sat smoking for a full minute watching each other, and then Jimmy released the emergency and they rolled slowly along the drying sandroad and down past the huge cleansing dawn coming, and the pine forests growing tall in the rising mists, and the quickly quiet waters of the eternal creek.

— *George Vukelich*

With permission of the author.



SCORING GUIDE

4	Response makes generalized thematic statement and then makes a specific application statement to each character. Response shows **empathy** of main characters with animals. Response is full and well developed.
3	Response may make a generalized statement, but is not as fully developed as a "4" **OR** response is less specific and unsupported e.g., (They both care about life. Both are kind. Both feel sorry for the animals.) Generally missing **empathy** aspect.
2	Response may **sympathize** with animals (How would you feel if someone did that to you?) **OR** may make literal comparisons (extremely limited attempt at analysis), e.g., both are old, both are smart **OR** may make vague interpretive comparison with no supporting evidence e.g., "Both Tony and Grampa have respect for nature."
1	Response summarizes passages, irrelevant quotes, wrong answers e.g., "Both are impatient." "Both are afraid of death."
0	Blank

POSSIBLE SIMILARITIES:

Respect for Nature
Sensitivity to Animal Rights and Needs
Not Taking Advantage of Power Over Nature
Passing On Respect for Nature and Wisdom
Ability to See From Another's Point of View

EXAMPLES OF STUDENT RESPONSE* FOR EACH SCORING GUIDE LEVEL

4	Grampa and Tony both have a strong empathy with nature's creatures. Both men have obviously spent some time outdoors: Tony's fishing and Grampa's "leathery hands" indicate an acquaintance with wildlife. Neither man has unrealistic expectations of nature. They accept the cycles of things – the inevitability of a turtle eating trout. While they accept this truth, they also feel that humans should not invade the habitat's of nature because of impatience. In their quotations, they are both saying that we must remember animals have a right to exist on this planet, as well. They have purposes, destinations, and the ability to experience pain, too.

3	Tony and Grandpa both have a great liking for animals. They are both very concerned about taking care of nature. Both of them are trying to protect animals from being harmed or even killed. Neither of them likes to sit back and watch people treat animals wrong. They also don't like to see animals being bothered. For example, grandpa wouldn't leave the frogs to be killed by the rain.

2	An important similarity in the quotations is their caring for wildlife. They are pointing out that animals are like us and shouldn't be killed just for being in our way.

1	They both treat animals like humans.

*** Wherever typed student responses appear, student errors have not been corrected.**

1992-93 KIRIS COMMON OPEN-RESPONSE ITEM SCORING WORKSHEET

Grade 12 – Reading Question 4

(Learner outcomes covered by this item include: Goal 1, constructing meaning.)

Before being decided upon by the courts, the issue of all-male colleges caused considerable controversy as evidenced by two columns which appeared on the editorial page of *USA TODAY*. (See columns on page 2.)

4. Editorial columns are written to persuade readers to believe something or to get them to understand a certain point of view. As a reader you should be aware that a writer can present value judgments, opinions and/or beliefs, as well as facts. Writers might tell you that everyone thinks as they do. They may use convincing statistics or examples. They may exaggerate the situation or use words that make you feel strong emotions. You need to pay attention not only to what the writer says, but also to how the writer is using language to influence your thinking. Then you can decide whether you agree or disagree.

   Choose **only one** of the editorials and discuss which persuasive techniques are used most effectively by the author. Please **specify which editorial** you are discussing, and give **examples** to support your answer.

OPEN-RESPONSE 4 _____

Let women into military colleges

By Karen DeCrow
Guest columnist

JAMESVILLE, N.Y.—"It isn't that we don't like women, or that we discriminate against them. It is just that we like our tradition." Thus spoke a young cadet, talking with a network television correspondent about why he did not want female students in his military academy.

Both Virginia Military Institute and The Citadel are state schools which operate on public funds. This year, each school is confronting a dramatic onslaught: Women are demanding admission. In a public school, their exclusion surely violates the law. A lawsuit has been filed against VMI, ironically, one which must be defended by Virginia's female attorney general.

They say it was tradition which kept women from going to the Ivy League universities. It was tradition which kept women out of men's clubs. It was tradition that kept young girls from playing in Little League. Tradition was argued to prevent women from practicing law, from sitting in parliaments, from serving in the clergy.

VMI and The Citadel should look to West Point for guidance. In the 1970s, West Point was under the gun from the federal government to admit female cadets. Gen. Sidney Perry, the commandant, said he would resign if women were appointed to his academy. Later, he agreed to accept women, but only because, he stressed, he was obeying the law of the land.

Perry didn't leave, and West Point didn't crumble. This year, a female cadet is at the head of her class.

VMI and The Citadel should integrate because they are institutions in the nation known throughout the world for its attention to justice and fair play. All over the globe, nations are told: Uphold democratic principles if you want our aid – end apartheid, hold free elections, institute equal opportunity. This is the American way.

This nation's most noble tradition, one which the cadets are drilled in each day of their academic careers, is the tradition to uphold: the American tradition of justice, fair play and respect for the law.

It is difficult to feel anger for the young men at the military schools who don't want to go to school with young women. It is hard to feel contempt for them, or even annoyance. They are fighting a losing war. They are fighting a war *against* tradition.

The American tradition, that of the Constitution and the Bill of Rights, will strike down their bias. It is the American tradition which will let the girls in.

Karen DeCrow, a columnist for Syracuse New Times, *is a former president of the National Organization for Women.*

Leave the military colleges alone

By Phyllis Schlafly
Guest Columnist

ALTON, Ill.—For 150 years, Virginia Military Institute has been conducting a unique style of undergraduate education that turns out disciplined, honorable young men who are exemplary citizens and are ready to serve their country in time of war. It is a tough regimen that few men can endure and no women have ever tried.

Ted Koppel calls it "quaint," but the proof of VMI's value is the many thousands of good citizens and leaders it has graduated since 1839.

Those with common sense and experience with life can understand why no woman has tried to enroll in VMI. Women don't like to have their heads shaved and be forced to keep their hair only one-quarter-inch long. Women don't like to be called "Brother Rat," or insulted and ordered around as VMI freshmen are treated. Women don't like to share common showers and toilets with a bunch of men.

Women don't like the lack of privacy involved in being forbidden to have a lock on your door or a curtain on your window. Women don't like having strangers enter your bedroom at any hour, day or night. Women don't enjoy boxing and wrestling with men or other body-contact sports.

You would think the Department of Justice would have enough to do, dealing with our nation's many legal and criminal problems, but on a slow day it filed suit against VMI, charging "sex discrimination" because VMI does not admit women.

Every woman in Virginia is within a few miles of at least one of Virginia's 40 colleges or universities. Five of them are exclusively for women. A woman with a hankering for a military experience can take ROTC at many colleges or even become a cadet at Virginia Polytechnic Institute.

The statutory language and legislative history of federal Title IX's rule against sex discrimination clearly exempts military schools and undergraduate colleges that have been traditionally single-sex.

The purpose of this mischief-making lawsuit is not to enable young women to be called Brother Rat. The real purpose is to force VMI to feminize its educational system and force it to conform to the androgynous society demanded by the radical feminists. The Justice Department should get on with real problems and stop this outrageous attempt to destroy VMI by perverting Title IX in a contrived lawsuit.

Phyllis Schlafly is president of Eagle Forum and a columnist for Copley News Service.

SCORING GUIDE

4	Answer discusses at least **two valid techniques** and **provides examples or good discussion** for both. (All techniques/examples are strong and valid.)
3	Answer includes **two** valid techniques with examples or discussion for at least **one** (Extra techniques/ examples included in the answer may be borderline.) **OR one** valid technique with multiple examples and excellent analysis.
2	Answer includes **one** valid technique with example or discussion **OR** list of valid techniques with no discussion **OR** list of valid examples with an introductory statement.
1	Answer summarizes, comments personally
0	Blank

VALID TECHNIQUES USED IN EDITORIALS:

1	2
Facts/Statistics	Value Judgments
Examples	Opinions
	Exaggerated Situation
Parallel Situation	Connotative Language
Deductive Reasoning	
Structure	Bandwagoning
	Stereotyping

EXAMPLES OF STUDENT RESPONSE* FOR EACH SCORING GUIDE LEVEL

4	Karen DeCrow uses many persuasive techniques in her editorial "Let women into military colleges". DeCrow's utilization of parallel examples in paragraphs 3 and 4 are perhaps her most effective technique. However, her appeal to the patriotic emotions of freedom-loving Americans is also an effective way to get her point across. DeCrow's article is very effective in that it persuades you to her side of the argument through the use of facts and cited examples, and is rarely dominated by opinion.

3	The column entitled "Let women into military colleges" is very effective in presenting the authors view. In it Karen DeCrow turns around what the men at the military schools are using as their support to instead stand for the whole reason women should be allowed. She states that the schools are funded by the state and yet the schools refuse to abide by laws. The schools proclaim that they are simply following tradition, but DeCrow makes the point that the tradition of America has been and is one of equality and rights.

2	In the column, Leave the military colleges alone, the author tries to persuade you by using the argument that women wouldn't like to do some of the things they have to do in military colleges. Some examples are, keeping your hair one quarter inch long, called names like "Brother Rat", sharing bathrooms and showers with men, or many other things.

1	Let women into military colleges. The persuasive technique used in this column was the rights of women. There rights come from the constitution.

*** Wherever typed student responses appear, student errors have not been corrected.**

KIRIS Writing Portfolio Assessment

CONTENTS OF GRADE 12 PORTFOLIO
1992-1993

Any of the following portfolio entries may come from subject areas other than English/Language Arts, but a minimum of two pieces of writing must come from other content areas.

1. Table of Contents: Specify the title of each entry, the content area for which the piece was written, and the page number in the portfolio.

2. One personal narrative

3. One short story, poem, or play/script

4-6. **Three** pieces of writing, each of which will achieve any one or more of the following purposes:
   a. predict an outcome
   b. defend a position
   c. solve a problem
   d. analyze or evaluate a situation, person, place, or thing
   e. explain a process or concept
   f. draw a conclusion
   g. create a model

7. Letter to the Reviewer: A letter written by the student analyzing himself/herself as a writer and reflecting on the pieces in the portfolio